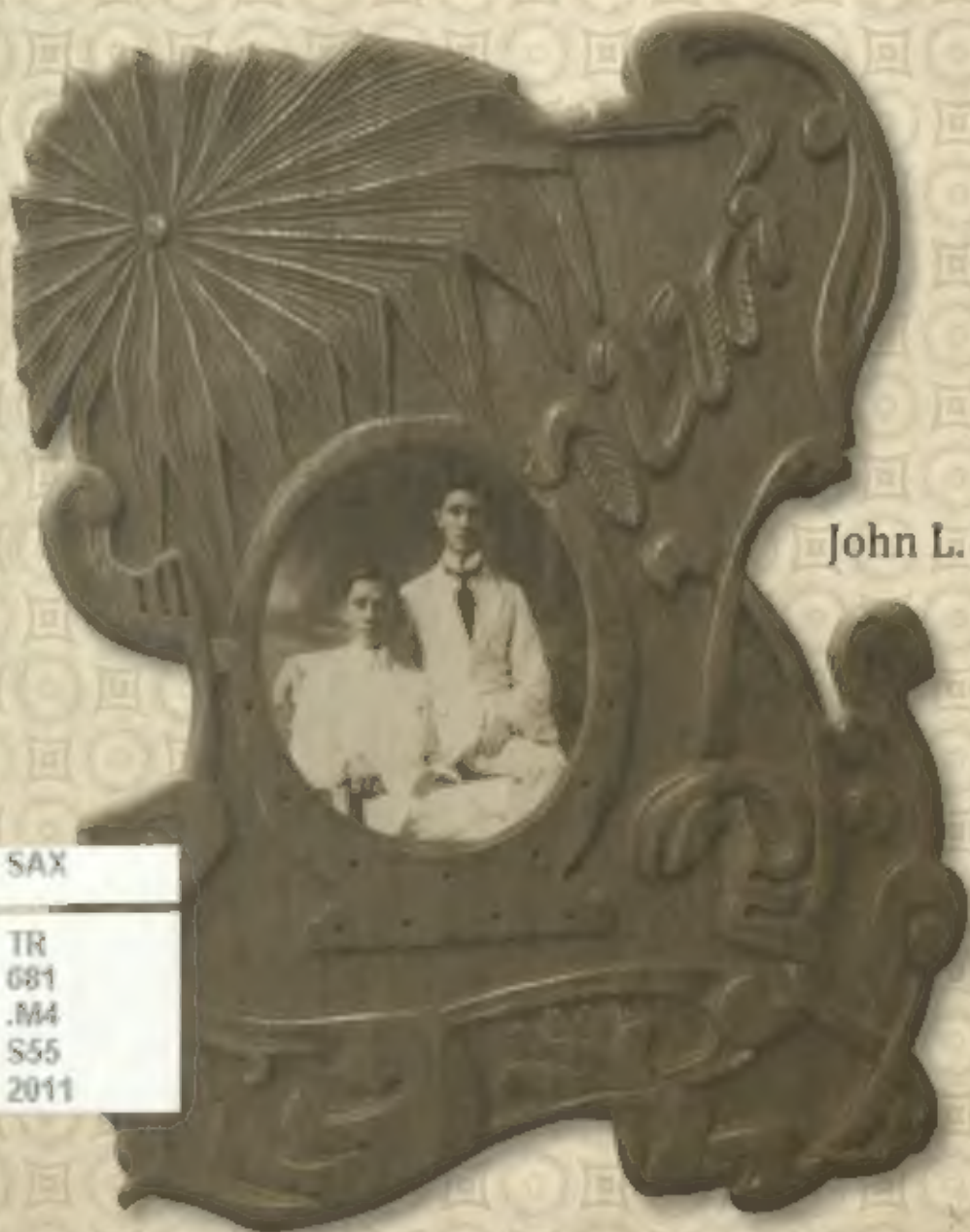


A Token of our Friendship

PHILIPPINE PHOTOS OF MALE AFFECTION • FIRST HALF OF THE 20TH CENTURY



John L. Silva

SAX

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S55
2011



One seated on Roman style chair, the other on the chair's arm.

Both suited with high folded collars. C. 1920

Stamp: Sun Studio, Manila

Jonathan Best Collection

A Token of our Friendship



Philippine Photos of Male Affection

FIRST HALF OF THE 20TH CENTURY

John L. Silva

A Token of Our Friendship

Philippine Photos of Male Affection

First Half of the 20th Century

by John L. Silva

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Special thanks to Teresita Ang Sy for translating the Chinese inscriptions on two of the photos.

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NOTES ON PHOTO CAPTIONS

Unless stated on the page, the subject matter, the photographer or the photo studio are unknown.

Jonathan Best ownership is stated on loaned photos.

The rest are from the John L. Silva collection.

All photographs are gelatin silver prints. Most photographs are Real Photo Postcards, the standard dimensions are 5 1/2 x 3 1/2."

Others are of smaller dimensions from 3 1/2 x 2," to 4 1/2 x 2 3/4."



For Jonathan



Suited gentlemen, faux pelt art nouveau chair and bamboo backdrop, C. 1920

Foreword



This book was born as a gift to two people.

Having known John Silva and Jonathan Best, first as photography collectors, and then later as good friends, Rachel Rillo and I gifted them with a picture book. Entitled "Dear Friends, American Photographs of Men Together, 1840 - 1918 by David Deitcher. It was a collection of photographs that recorded affection and love between men of that period.

Immediately, John said, "Oh, I have lots of photographs like these!"

Knowing that John and Jonathan own one of the largest and most extensive vintage Philippine photography collection, so was born the idea to show this narrative, of the bonds between men in our Philippines.

The photos were catalogued and listed: whether they were best of friends or brothers, brief companions or long-time lovers, solo portraits or class photos, John has assembled a collection of images that document these universal and timeless relationships. What you are now holding is *A Token of Our Friendship, Philippine Photos of Male Affection, First Half of the 20th Century.*

The inscriptions on the reverse of these images, acting as explanations, and sometimes as code, are most revealing of the intentions of the sitter. In one favorite, a mix between ambiguous declaration of hope, and a poetic desire to preserve the moment:

"To Joe, to remain unmoved by the storm of time."

The photographs are great studies of fashion, hairstyles, and attitudes. The studio photos with the elaborate backdrops that mimic what must have been exotic places to the Filipino circa 1920, are so telling of what was deemed extraordinary.

The photographers' ways of shooting, the sitters' carriages, the backdrops against which they are photographed, combine set design and performance, a film still if you will. Or an earnest need to be recorded as a man in his prime, with someone important to him.

Photographs that documented these affectionate portraits in the Philippines, and the collectors that scour flea markets and junk shops almost a century later, keep history alive. They are cultural documentation, and more importantly, as reminders that the gestures of affection line our personal histories, genetic markers on the pages of Philippine history.

The photographs in this book are presented in the Silverlens Gallery as John Silva's third exhibition of his collection. In 2005, John presented photographs of the Manila at the turn of the 20th c; in 2007, he presented his own family history; this time, he shares with us a corner of his collection, some of them owned by Jonathan, that is simultaneously universal and personal. We are grateful to you John, for making this simple gift grow a thousand-fold.

Isa Lorenzo

Silverlens Gallery

Manila

May 20, 2011





Northern Philip. 1905. 1905. 1905. 1905.
1905. 1905. 1905. 1905.

Introduction



[illegible]

... I don't know there's a great unrecorded history."

$$f(x) = \begin{cases} 1 & \text{if } x \in \mathbb{Q} \\ 0 & \text{if } x \notin \mathbb{Q} \end{cases}$$

Don Hester Hotel
 1482 Sutter St
 San Francisco Cal
 U.S.A.
 Nov 15 1917
 Merry
 Xmas
 Prosperity
 and
 Happiness
 Yours ever
 J M Buenafe

Mr. Benj. Mallari
 Tonsuya

Inscription on verso for photo (page 24 top left,

Don Hester Hotel
 1482 Sutter St
 San Francisco Ca
 U.S.A Nov 15 1917

Dearest Benj
 This is my Merry Xmas to you,

May

Prosperity and Happiness
 So long honey.
 Yours ever
 J M Buenafe
 Addressed to Mr Benj Mallari
 Tonsuya, Marabon Rizal, Phil Is.

Embossed: Moriyama Studio, 1757 Sutter St. S.F.

Inscriptions on the Back

Most of the real photo cards I collected had no inscriptions on the back and my appreciation of them is limited. The value of a card is enhanced immensely when it contains a written message. A photo studio's embossed logo with a name and address helps greatly, providing a clue to the photographer's

Please find picture
 of ours as a token of
 our friendship
 November 2, 1900

and heartfelt the degree of affection measured.

the inscription.

As a result, the use of a representative sample within the class and educational background of the writer

the graphs and the response. He had a more relaxed attitude
with regard to the work. He was more comfortable in the office
and the other things were more relaxed. There was a certain degree of
relaxation in the work and the effect of the work was more
the liberating changes of the 1960's and 1970's.

A vintage photograph of a woman, possibly a film star, is the central focus. She is wearing a dark, sleeveless dress and has her hair styled in a classic, wavy fashion. The photo is set against a background of a garden with steps leading up to classical columns. The bottom part of the image fades to black, giving it an ethereal feel.

The back of the photo card has an inscription addressed to an Ismael Madari of Malabon Rizal, P. I. (Philippines). In the Palmer Method style of handwriting.

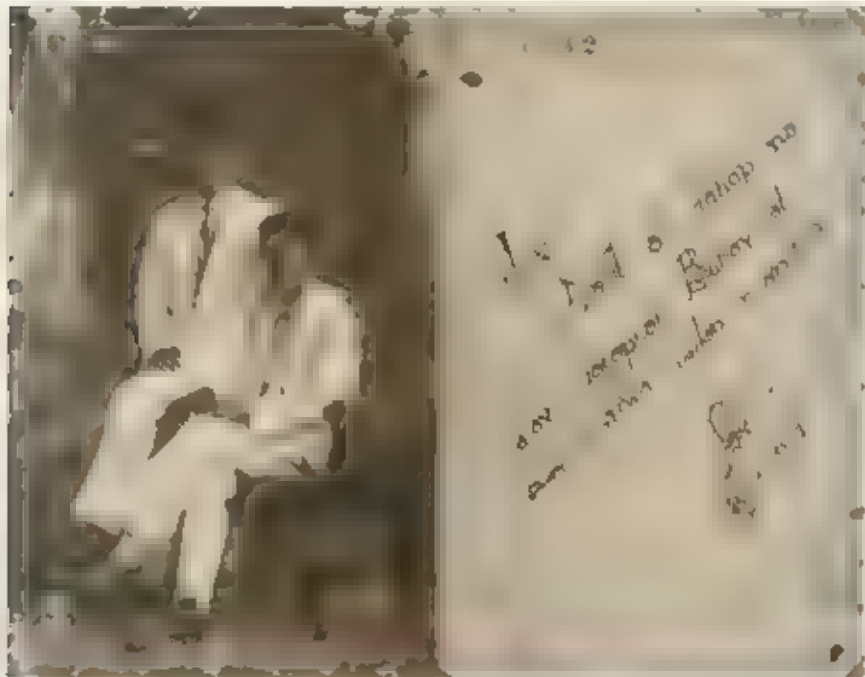
Let the tender grace of our companionship not take wings and fly away from your memory. This picture is to perpetuate that memory of our happy school days.

Reynold Santos

Stamped on the back. Sun Studio, Manila. © 1920

Two men in white summer suits, one wearing a long tie, the other a bowtie are posed together, one seated in a settee, the other seated on the armrest. One man's arm is resting across the other's back, the hand firmly on his shoulder, both facing the other's face. Their pose is intimate and there is a feeling of friendship.

On the back of the card an inscription is written in an upswipe style in artistic block letters.



Embossed Sun Studio Manila

At the time of the photograph, Babes is sitting on the man.

Pepe

August 25/28

[Translation

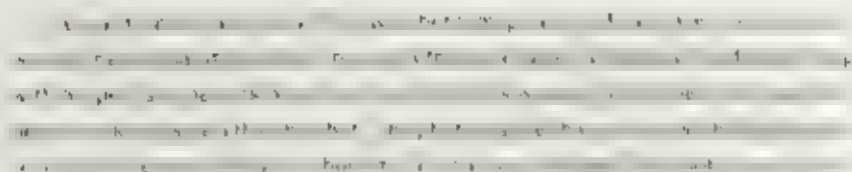
use

the man is a man, nevertheless, alive and forever

Pepe

August 25/28]

Interpretation: In Pepe's opinion, the picture



vignette suggesting intimacy

base for Filipino, the national language

Pablo

*Saiyo tangi at mahal kong kaybigan
Saiyo'y boong puso kong inamlay
Tuloy nagnanais na ang kapalaran
Ay samaiyo nga habang nabubuhay*

Alfred

Translation

Pablo

*I am fated to you my friend and love
To you I offer all my heart
I continue to wish that good fortune
Be with you as long as you live*

Alfred



18

day + t. i. t.
 minus 10 + 10
 daniel bought us
 some candy
 we were very
 much surprised
 at the result
 of the experiment
 it was very
 interesting



Muscleman at the beach. © 1959

Solo Images

In early days of photography wealthy gentlemen had studio portraits taken of themselves and mounted on 3 1/2 x 4 inch cards called cartes de visite. They were used to introduce oneself to business prospects or friends. As photography studios multiplied and the cost of a studio portrait became more reasonable almost anyone could afford to have a photo taken as a keepsake or souvenir.

The photograph as a memento became the overriding reason for the sitting, crossing class and professional lines. From the national hero Jose Rizal, who had a famous solo portrait taken, to sailors far away, photographs were sent to loved ones by messages he remembered and not forgotten. At the end of the 19th century, the beginning of the 20th century when people were separated from one another to work or study or when moving from the province to a new life in the city, an exchange of photographs occurred.

By 1910 hundreds of Filipino men were hired to be stewards, mess boys and assistant cooks for the U.S. Navy. Thousands more were arriving in Hawaii, California, Oregon, State and Alaska, to work as field hands or cannery workers. By 1930 there were over 25,000 Filipinos working mostly in the United States. On their weekends off they would go to photo studios in their sartorial best, have their pictures taken to send to loved ones and yearning sweethearts.

The photographs, though made to assure the viewer of their success, were grainy images and for the low pay they actually received and the hard working conditions they were subjected to. Standards of beauty in a Caucasian society with a ranking order marginalized the Malay features of Filipinos. In response, Filipinos posed even more nobly and with more assurance, mimicking the style of prosperous businessmen with three-piece suits and gold watches. In many cases there were images with inscriptions of contentment having adapted to the American dream.



M. R. F. 1917

three-piece suit with a rounded
high collar. Nov. 1917
Inscription on verso and
embossment. see page 16

Solo portraits were also a form of expressing affection
could be a useful surrogate for a bashful suitor

Some portraits contain poses with the subject looking
downward or to the side affecting an air of vulnerability
a subtle plea for love. Self-effacing messages on the back
using the photograph as inadequate or a modest likeness are
common

Others stare dreamily into the camera in an attempt
to convey a feeling of seduction perhaps or a declaration of
devotion in no uncertain terms.

The photo portrait was ideal for the more artistic poseurs
often homosexuals, with coy smiles, impeccable suits, legs
crossed in the continental style, arms draped over chairs
hands in calculated repose

A small body of photographs exist revealing semi nude
men displaying fine physiques. The body beautiful, whose
popularity began in the 19th century as "physical culture"
would later be employed as an object for sexual and ps
amorous attraction. In the 1950's homegrown gyms opened

object of photographic attention

the body beautiful, whose popularity began in the 19th century as "physical culture"
would later be employed as an object for sexual and ps
amorous attraction. In the 1950's homegrown gyms opened



inscription front: Sincerely, Ben

inscription on verso

Feb 4, 1930

San Francisco, Calif

Dear Curing

May your heart be a flower pot where I

may plant the word Forget Me Not

Yours

Ben

Embossed: Moriyma Studio

1797 Sutter St., S F

A favorite photo studio of
Filipinos in California)

Jonathan Best Collection





Charles, George, & Ray, Photo Post and young man in photo over C. 65



Suited young man seated on bench. Loggia backdrop
 inscription on verso: 1 31 20

Ala-ala ba sa maginang Sara at Luching Ang nakatirawan

1 31 20

Addressed to: Bb Simforosa Bauhsta

1 Sulu Sta Cruz City



Inscribed in front: Sincerely Yours, Eddie
Stenciled decoration on the corners. C. 1915



Young man in striped suit with high collar C 1920
Embroidered "C. Valdezco Ave. Rizal Manila"



MISS MARY J. BROWN

1887

MISS MARY J. BROWN



inscribed
ang pagpapalagay
ang sa-ya
to



Manila dandy c. 1915

Embossed Liwayway Studio de E.A.
Marcos, Manila

inscription on verso

"Mendoza"

Tanggapin mo itong aking ala ala sa-ya

C. Petrance



Leaning on a column, C. 1930

Inscription on verso
 My humble snap
 Is not worth adorning
 Nor it seems to be pleasing
 But the sincerity of a friend,
 Will always and always remain
 Merto

My humble snap
 Is not worth adorning
 Nor it seems to be pleasing
 But the sincerity of a friend,
 Will always and always remain
 Merto

Handsome man in white suit and
bow tie C 1915

Embossed: Amor Studio
Padre Rada, Manila

Description on verso

Maeng

am offering this poor picture of mine
to you & co. as a token of my devoted
friendship with you & as my heart's
gratitude & appreciation of
having found a friend at last who will
be my friend once & for all

Martin

Addressed to: Mr. Ismael Mallan & Co
Tonsuya, Malabon, Rizal. P.I.



Dear Sir,
I am offering this poor picture of mine
to you & co. as a token of my devoted
friendship with you & as my heart's
gratitude & appreciation of
having found a friend at last who will
be my friend once & for all
Yours truly,
Martin

Ismael Mallan & Co
Tonsuya, Malabon, Rizal, P.I.

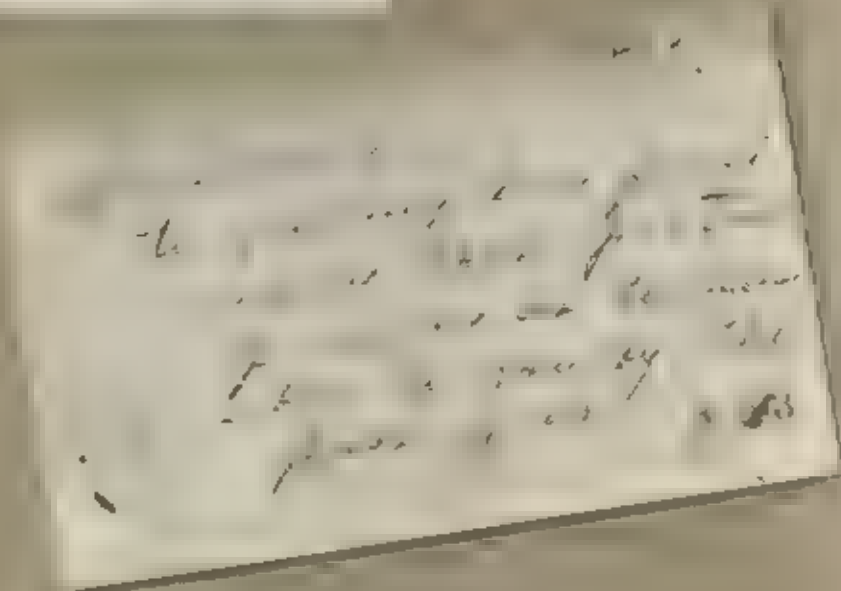


Sator S. Serrano C. 1915

Inscription on verso

Mr. Serrano

To you my dear friend receive this
picture of mine as to remember to you
by the passing year



Man in white suit and bow tie

Seated on Chinese pedestal

Midnoon on veranda

To Fong

His shoes above be bright for you

May smile, your friends prove

Belong Dec. 18, 1916

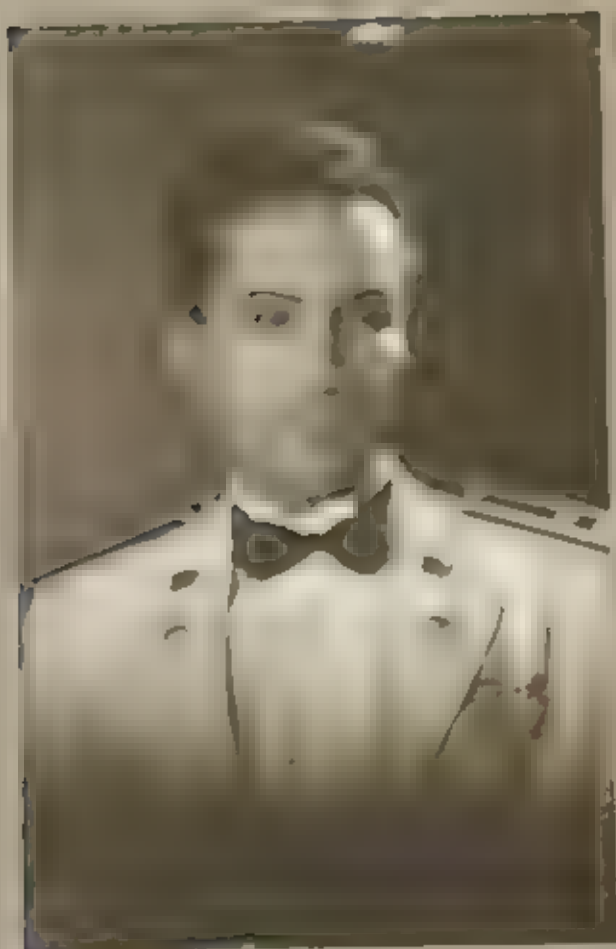


To Wang, My idea when
I thought of you was
to send you a letter
and I have done so
I hope it will
reach you and
I thought
of you very much
Dec 11 9 20

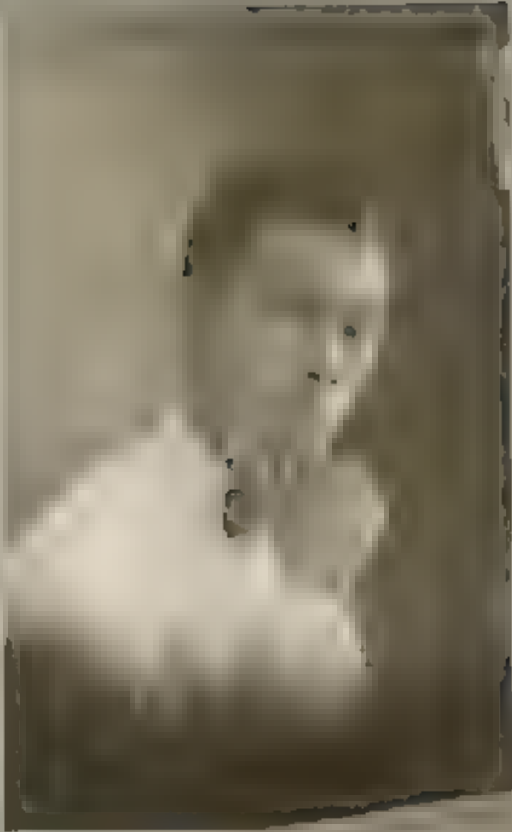


JOHN W. BROWN, JR., 1882

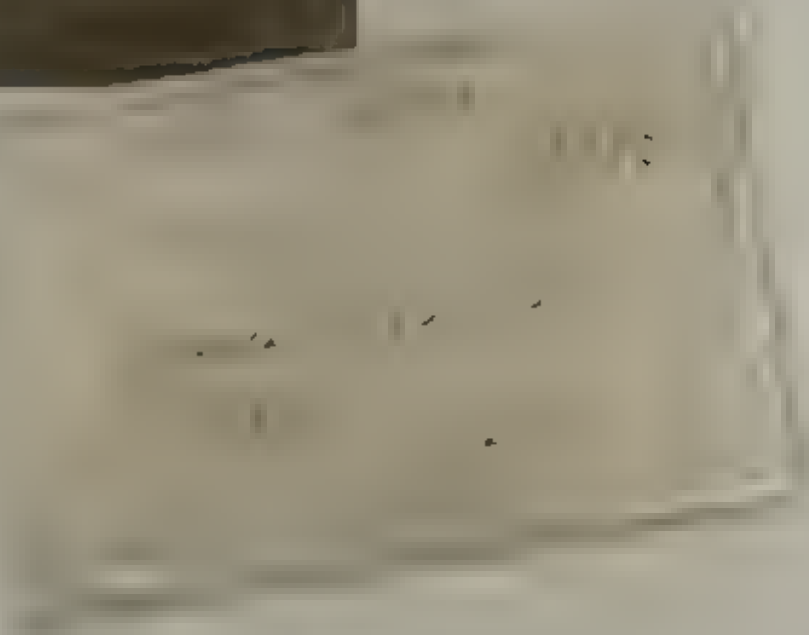




University Ladet in formal uniform, c. 1925
Embossed Sun Studio Manila



11111



11111

Roman Santos in a wing shirt collar
and suit c. 1918

inscription on verso
tender grace of our companionship
take wings and fly away from your
n. This picture is to perpetuate that
memory of our happy school days
Roman Santos

addressed to Mr. Smael Mallan
Maribon, Rizal, P.

Mr. Mallan teacher received many
letters with affectionate messages from
some male students in the country
and abroad.

Jonathan Best Collection



At the time
of my ~~not~~ ^{first} meeting Mr. Smael Mallan
through his ~~kind~~ ^{kindness} in the
Maribon, Rizal, P.
and many
others in the
country and abroad of our happy school days
Roman Santos



Young man in white suit and tie posed in continental fashion
on an arm chair C. 1920

Embossed Moonlight Studio Manila, P.I.

CHILD'S SILVER'S PAT. = AT K. AR. N. F. J. F. Y. R. AN. E. K. Y.

Part's in the light of the day is on the way to his mother and to
forgive him for sending an ugly picture Signature: E. B. B.



Major General
John A. Brinton
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2025



Pensive gaze and pose

Embossed: Venus Studio Manila

Inscription on verso

March 25, 1934

Alo alo kay Goring

Cinang

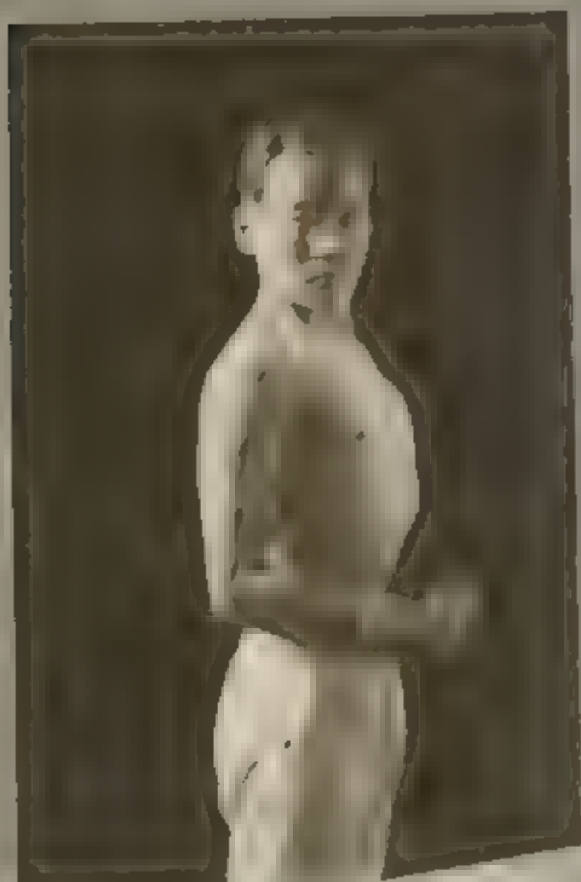
(illegible Alifantara)

Pagsasalin, laguna

A remembrance for Goring from Cinang

(to Alifantara)
 accepted a
 Pagsasalin laguna





as the one's physical in
momento of 192

the photo on verso.

192 v. 11. obs. Mu. II

A gift to my amiable friend Mr. J.
Zaragoza as a token of esteem re

1923. Nery

147 Malabo 7. 192

A gift to my amiable
friend Mr. J. Zaragoza
as a token of esteem re
-Luzon 1923





Suited gentleman grasping soldier C 1930

However, it is rare to find the posers wear three-piece suits. Three-piece suits were mostly worn by Filipinos working in the United States as domestics, cooks, cannery workers, etc. The posers were sent to the United States to work for the families in the Philippines to impress them.



II There are also photographs of men in Philippine Scout, Constabulary uniforms.

The working and living conditions that Filipinos were subjected to from the farms to the Navy, helped develop strong bonds of friendship and affection between these men. The all-in barracks life, the difficult working conditions, the racism they faced in a foreign country created mutual associations and personal camaraderie among them.

Innumerable heroic acts of giving up their lives for their fellow soldiers have been recorded. Such acts display a sense of love for country. Today with deeper historical examination, many of the heroic sacrifices rendered by II soldiers were made for the love of each other as well.



Two men bathing together beneath Puente de España (Bridge of Spain)
Pasig River, Manila. C. 1930



U. S. Army & Navy



Fan and unidentified movie actor, posed in front of billboard
featuring manne actor Eiren Reyes. Sc C 1948



American and Filipino soldier
Probably Clark Air Base Angeles, Pampanga, C. 1948





Two gentlemen with gun and a tiger walk in the jungle.

THE UNIVERSITY OF CHICAGO

LIBRARY

1900

1901

1902

1903

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1906

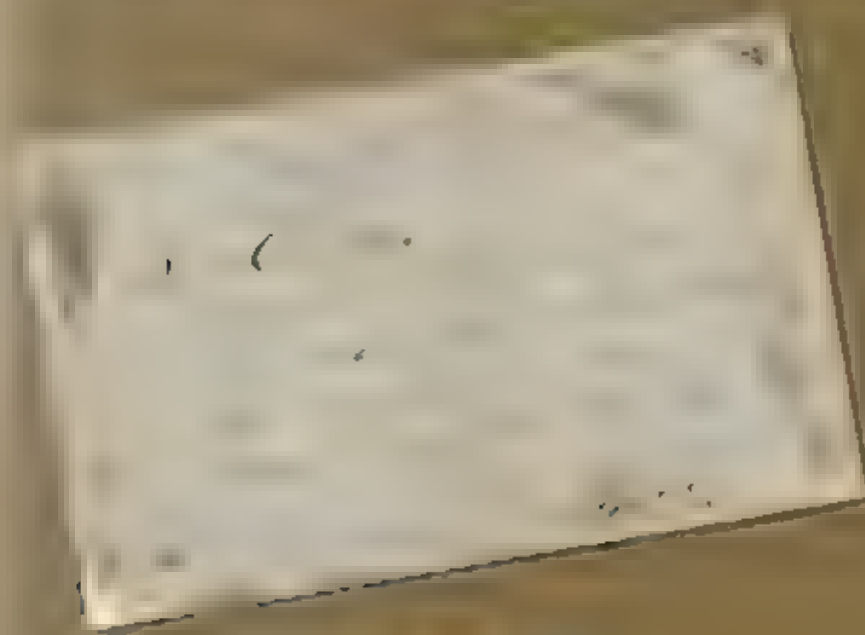
1907

1908

1909

1910

1911





Two close friends. One with tie, the other with bowtie. C. 1918
 Embroidered: The Junior-Senior Ex. Bd. 1918

inscription on verso

To A. Esquerro

1918

matron's collection



1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26



Fantasizing a cold night by a lake together C. 1930

Embossed Julio Van [unclear], Fotografía

inscription on verso

From Qing Yan Jia Qu

(literally means green-eyed, a nick name

[unclear] howe)

To Wen Bo

addressed to [unclear] as young [unclear]

Jonathan Best Collection

文
博
先
生
惠
存

不
遠
萬
里
贈
書



Seated on Roman style chair and student. C. 1917



A young couple and a young man
from the same family, to



Embossed: Sun Studio, 775 Juan Luna, Tondo

inscription on verso
Manila, January 21 1917
To my dear aunt Salud
Pepe

Jonathan Best Collection



Handwritten text, likely a letter or note, written in cursive script. The text is mostly illegible due to fading and blurring, but appears to be a personal communication.

Close pals

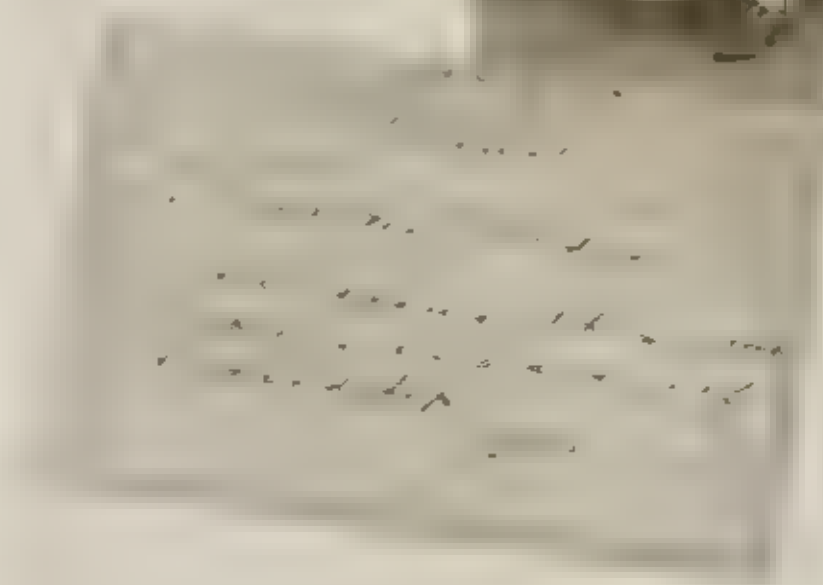
Embossed: Sun Studio Manila

February 10, 1925

To Mr. & Mrs. [illegible]

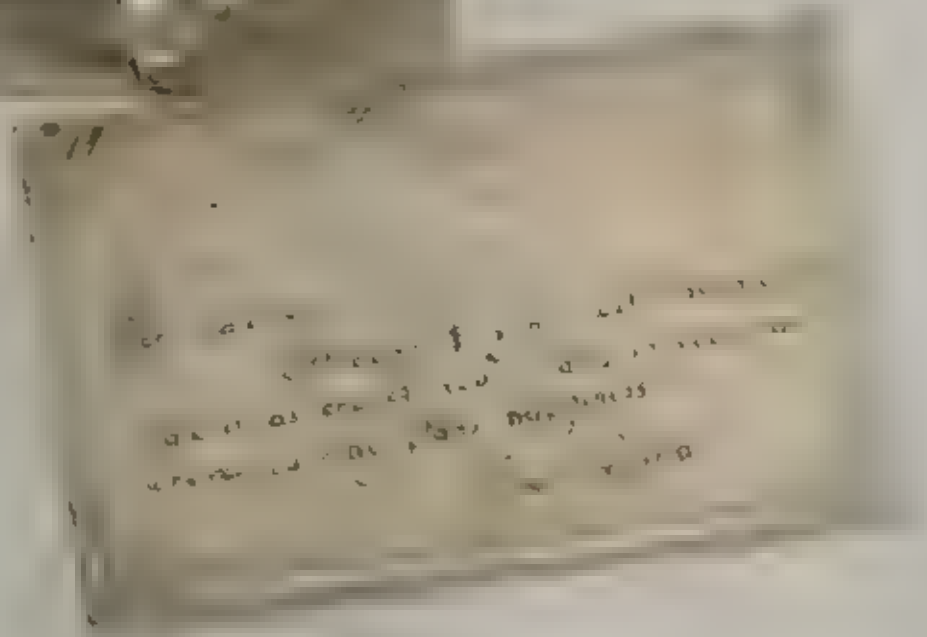
To receive this group of Ours as a sign
of friendship

Embossed: Sun Studio Manila





1. 1900
 2. 1901
 3. 1902
 4. 1903
 5. 1904
 6. 1905
 7. 1906
 8. 1907
 9. 1908
 10. 1909
 11. 1910
 12. 1911
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 96. 1995
 97. 1996
 98. 1997
 99. 1998
 100. 1999



Two hatted friends C 1914

Inscription on verso
Dedicated to Choling as a sign of our true
everlasting friendship

Embossing illegible



Dedicated to Choling as a sign of
our true everlasting friendship
Jno

Two brothers pose. C. 1923

inscription on verso

Heartily dedicated to you Pedro as a
recollection of eternal friendship

1923

E. M. L. F.

2 Eugenio De Fantar

Addressed to

Mr. Pedro Venezuela

No. 730 Calle 1 Alonzo

Sta. Cruz Marina





1880



Sailors who've been around

inscription on verso

September 25, 1914

Mr. F. Vilanova

Dear friend

Compliment to dear friend

E. Ordonez

Addressed to,

Mr. F. Vilanova

155 South Dakota

Bremerton, Washington

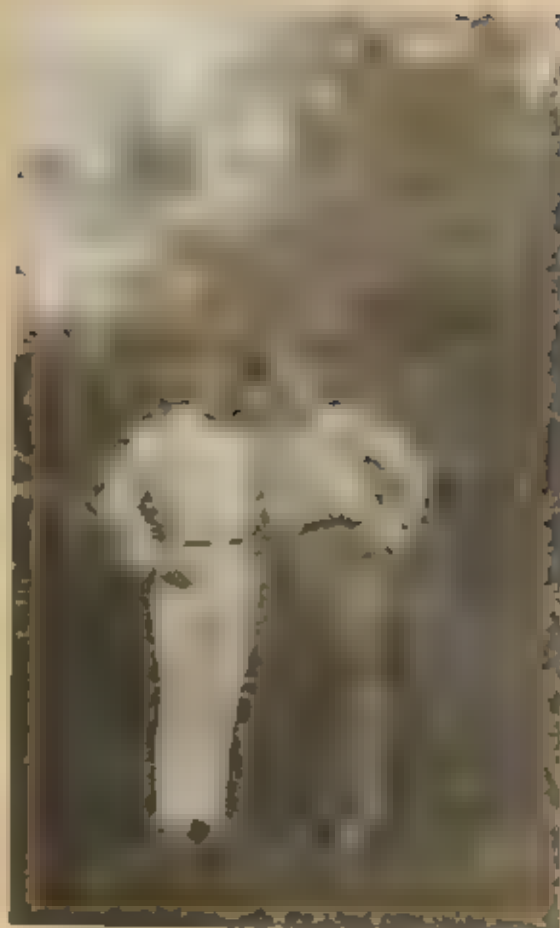


To My Dearest Cousin Caring.
 Only as a remembrance of our
 high school days ~

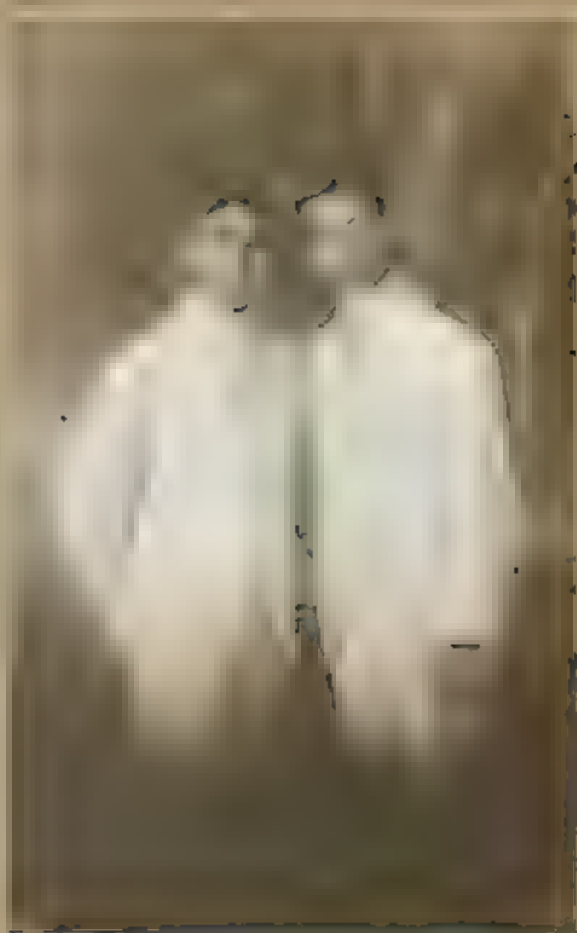
Presented
 to
 Caring

Wagon. Legend

Let you forget
 Just a friend,
 Vic



Leaning heads for best friends C. 1921



Two friends, same white suits, same ties, and rounded shirt collars.

inscription on verso

Alo-o-lo to so ohi no ika ohi no

Juan

Jul 29 17

A memento for my cousins

Addressed to Mr. and Mrs. Juho Esquiro

2

embossed: Sun Studio, Manas



The following is a list of the
 names of the members of the
 class of 1910, who have
 been elected to the office of
 the Board of Directors of the
 University of California, for
 the year 1911.

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 names of the members of the
 class of 1910, who have
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 the Board of Directors of the
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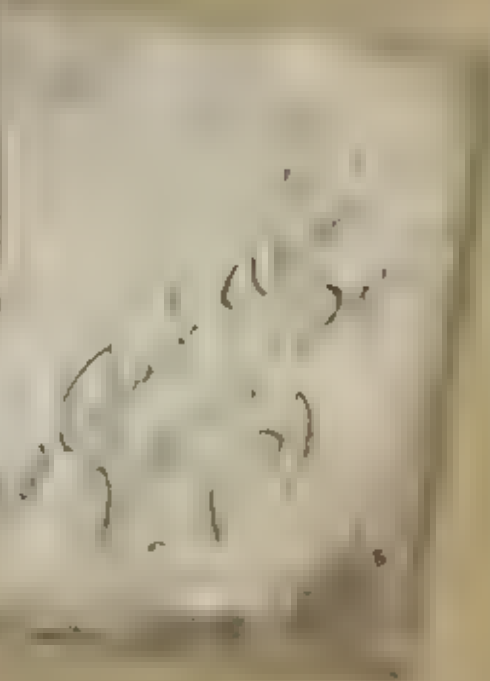


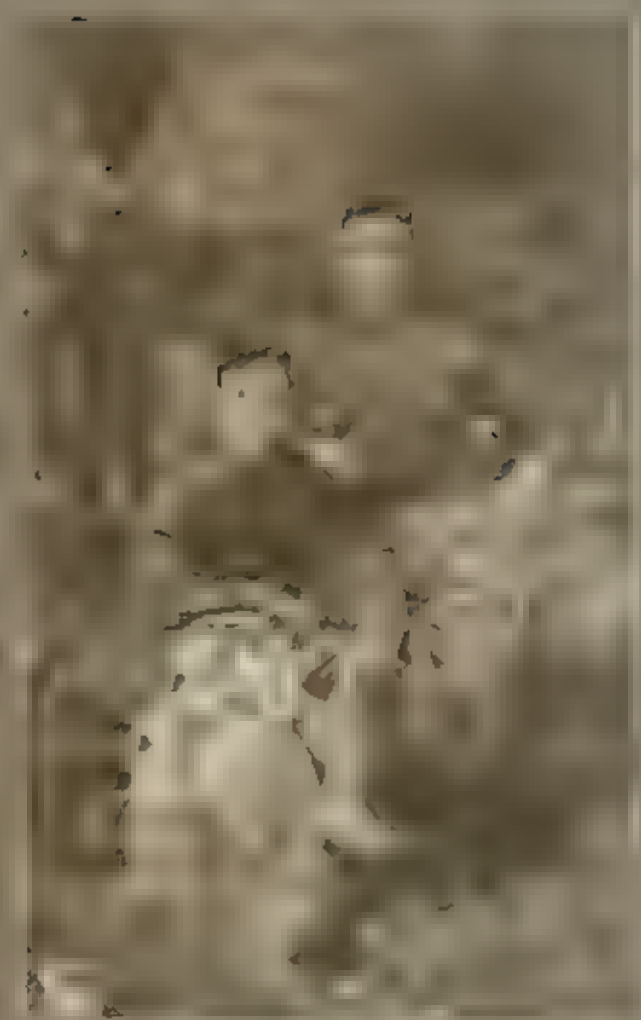


STUDIO

STUDIO

STUDIO





An older gentleman with his ward
who sits in oriental fashion
on a Roman design chair.

• 471101 11 11 10
Kay Clara
An old woman
Mauro at Tiago
Jan 25 1926

To Clara A remembrance to you
from us Mauro and Tiago



Kia Clara
Kia aia namini Tiago

Mauro at Tiago
Jan 28 1926



Being,

In the name of
friendship please
accept this picture.
I consider it great
for there is a hidden
symbol in it.

Your friend for

Wm. J. P.

1000 1000 1000 1000 1000

1000 1000 1000 1000 1000

1000 1000



Provida penon native stone (1921)



Right friends in the morning L. 1922





Mr. & Mrs. J. W. Weston

Portrait of

Mr. & Mrs. J. W. Weston



Front image: Hollywood Studio
inscription on verso
My friend Auto



65 2 x 3 1/2 in.

Inscription on verso
legible message due to glue backing
Signature P. J. J. J.



MR. & MRS. J. H. BROWN



1. P. H. 4. 11. White suits with ties

1931 - 1934 on 18. 10

March 16, 1934

King Sixto

To brother Sixto and family this
picture is heartily and sincerely

One of the origin

d. Dreamland Studio Manila



my dear

To brother Sixto and family this picture
is heartily and sincerely dedicated

One of the original
pictures





Two dear friends. C. 1916

Inscr. poem on verso

Sweet remembrance to you
my dear friend I am your friend

imprint front Are and Studio, Manila, PI

mat. an best collection



Well dressed in bow ties and white suits, C. 1922

Inscription on verso. "Los que estan retratados

Embossed: Idea de Dizon Manua









Teacher and student in continental pose

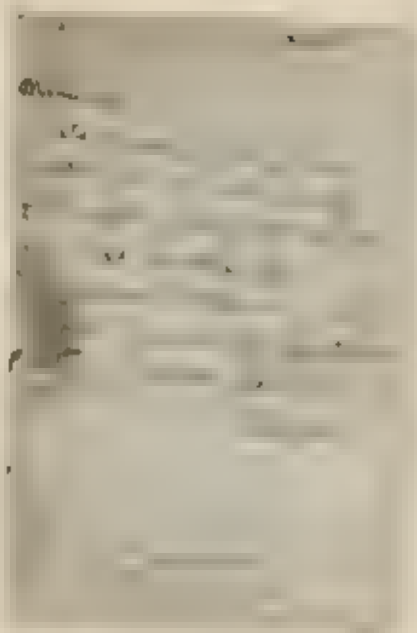
Inscription on verso: Feb. 18, 1923 Dadong

Embossed: Celia Studio



Young men furtively holding hands, c. 1920

Embossed Foto Filipinas, Ave. Riza 827



A parting photograph?

Inscription on verso

12/24, 31

Ang hantungan nilong landas no ita Frank

Na ang

Stamp on back Nola Studio, Cabanatuan

A priest and his loyal novice

Communication

February 23, 1938

To Miss Lohr

With the best wishes for a

Most Happy Birthday

Signature legible

Produced: Cent & Art Studio

Labrador, Jan 18



POST CARD

PLEASE NOTE

ADDRESS

Feb 2 1938

A letter
with the best wishes
from the
labrador

to the
labrador



Two Filipino sailor friends from the J.S.S. Saratoga C 1928

inscription on verso

Aquin alala sa akin paigang dito sa Shanghai

Emilio L. G. nete

Two brothers posed under
the cherry tree, G. 1930

Inscription on verso:

Un humilde recuerdo de Amador y
Cariño a la Familia de Tío Benito
Cecaredo & Felipe





Two men
 are to impale
 on their own
 pot hook
 are to impale
 on their own
 pot hook
 are to impale
 on their own
 pot hook

Two men
 are to impale
 on their own
 pot hook

Two Musketeers, C. 1921

Inscription on verso

Two Musketeers are to impale themselves on their own pot hook

are to impale themselves on their own pot hook

Two Musketeers

Note: Two Musketeers are to impale themselves on their own pot hook

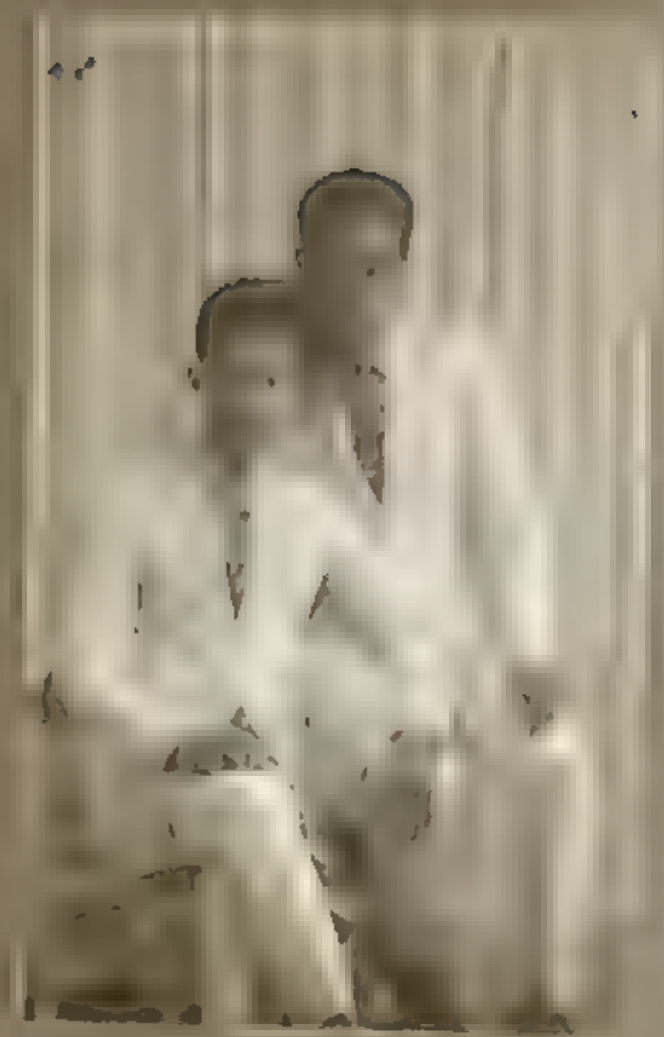


Graduation photo for the young man
seated with diploma.

inscription on verso
June 6, 1935

*Aia ala sa mga magkapatid Wa, Naty
Paz Socorro at Fely at mga magulang ng
mga nakaladawan*

A remembrance for siblings, Wa Naty,
Paz Socorro and Fely and the parents of
those pictured here!





Buddies direct gaze at the camera C. 1921

Embossed. Triangulo Studio Manila



College Remembrance (c. 1925)





Kay Jeneri Tanda ng pagmamahal sa seryo Matias
 - Matias

Kay Jeneri Tanda ng pagmamahal sa seryo Matias

Sept. 16, 1918

To Jeneri, a memento of my love for you. Matias,

Embossed Foto Filipinas Ave. Rizal, 827



I am now in every way ready to fight for a place on this world
 my way up to the top through obstacles and like a man in the field
 But still believe the essential and my castles in the air would tumble into pieces
 a sad scene of failure would spread before my sight and yours. And though I am
 had from other people but my own dear Sisters. Only with you to depend on
 Mother while I am having a dual fight for a place on this world never give

Two navy buddies

Inscribed front U.S.S. Idaho, San Pedro, Cal

Inscription on verso

Dearest Sis Don

am now in every way ready to fight for a place on this world
 my way up to the top through obstacles and like a man in the field
 But still believe the essential and my castles in the air would tumble into pieces
 a sad scene of failure would spread before my sight and yours. And though I am
 had from other people but my own dear Sisters. Only with you to depend on
 Mother while I am having a dual fight for a place on this world never give

Nov 12, 28/19

Two mates in a floral scene C 1919

inscription on verso

Remember me when far away
Remember me when thou art sad
And in your heart
Turry (sic) these words "Forget Me Not"
Forget the gift but not the giver
Tranquino Bautro

Addressed to Mr V.R. Gutierrez
Lobo Batangas



Remember me when far away
Rem me when I am sad &
a dear years heart
Turry these words "Forget me not"
Forget the gift but not the giver
Tranquino Bautro

Mr V.R. Gutierrez
Lobo Batangas



The end of a friendship? C

Description on verso

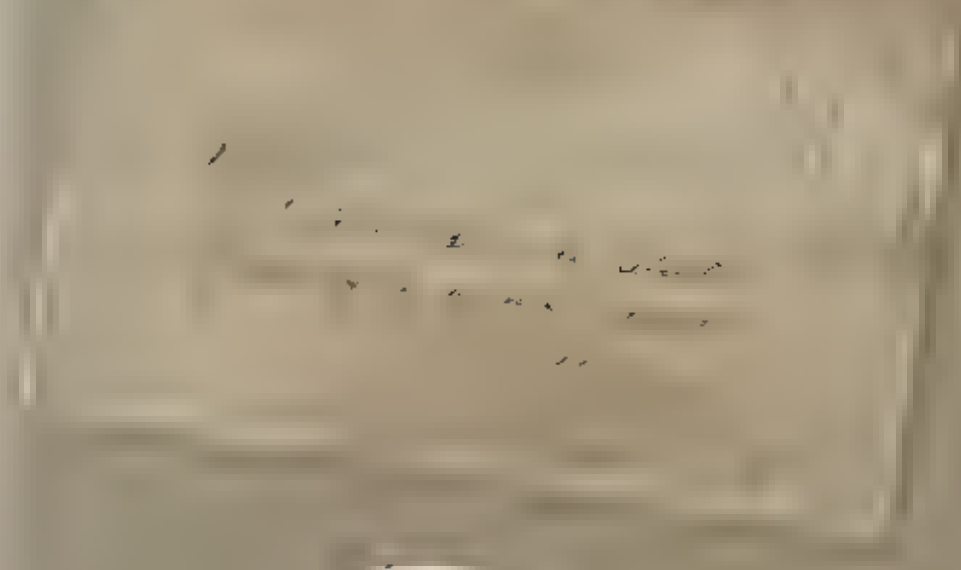
To name erased
As a remembrance
From J N Cobangbang

Pangasinan

THE FARMER'S FRIEND
1910

OF THE
STATE OF
NEW YORK

THE FARMER'S FRIEND
1910





The Filipino friendship photo, from native garb to provincial backdrop

inscription on verso Faded line Ang Akang ala ala Faded line
 (My remembrance)



Aug 31 1900

To Friend

Love this moment as it
 is but pass long and we'll
 be as in early childhood

Yours



Affecting the same or

• 2014.12.12

A sweet memory gone.

10. 2017. 6

Pr. 107. 8

Addressed to

27-27

Enclosed Model

7 sweet remembrance
of you my dear friend
Bessie
Perdoy

1. $\frac{1}{2}$ of the whole
 2. $\frac{1}{4}$ of the whole
 3. $\frac{1}{8}$ of the whole
 4. $\frac{1}{16}$ of the whole
 5. $\frac{1}{32}$ of the whole
 6. $\frac{1}{64}$ of the whole
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 8. $\frac{1}{256}$ of the whole
 9. $\frac{1}{512}$ of the whole
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 107. $\frac{1}{162259276829213363391578010288128}$ of the whole
 108. $\frac{1}{324518553658426726783156020576256}$ of the whole

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.





Sailors begin in the morning at 10 o'clock

Men in uniform photographs for fraternal associations, clubs and various governing services, departments or businesses were also a prominent number. In fact, from the most basic group pictures, to women and secret messengers, to men, each man is shown with the same affection. Hands very held, arms very wrapped around each other's waists, shoulders and necks embrace, and eyes pressed against welcoming thighs. Perhaps such affection was displayed because the bond of a family or group is needed to bring part of a larger group posing nuances for the camera. In other words, the men are posing to record their affection for each other.



Delivery men (repartidores) for the newspaper Diálogo de Manila c. 1880

Attributed to Francisco Van Camp

The Spanish newspaper lasted close to 50 years and closed in 1898. Many of its workers, including these men, were members of the secret revolutionary organization Katipunan, which later led the revolt against Spain.



Hats and handshakes, c. 1925

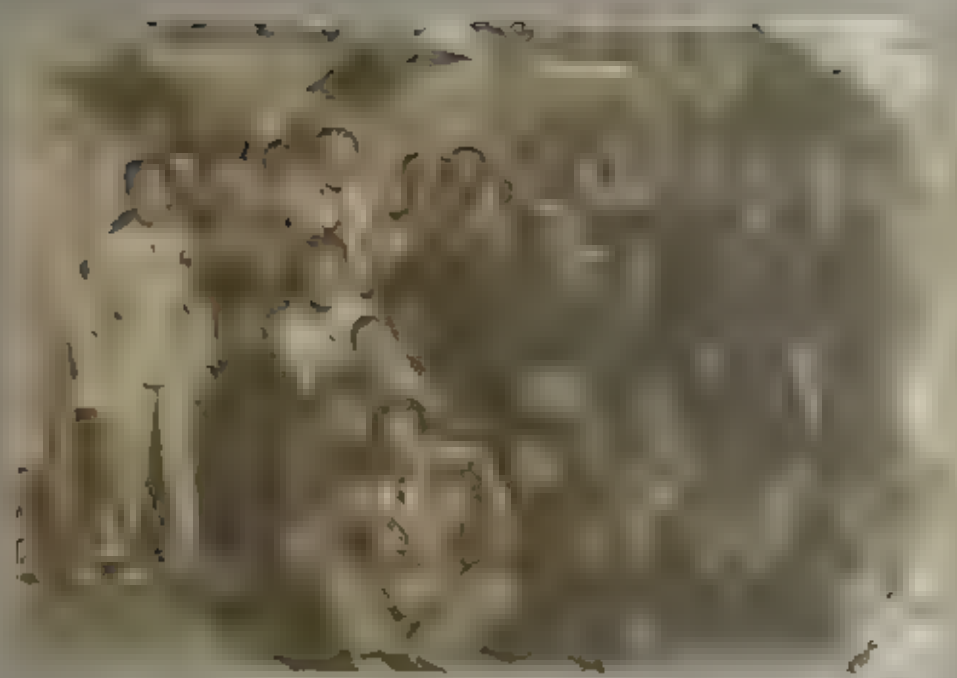


Basketball Team

Jonathan Best Collection



1910



Chinese Chinese and other

from the collection

Presented to the

Chinese American

June 10, 1972

100 years of the

1911-1911

1911-1911

1911-1911



任联文

吕林昌

陸劍雲

仕賢霖

王士佳



The suitor seated on a Roman design
chair with his fellow mates

inscription on verso

When you are under the shady darkness
of solitude (sic) and full of sentiments
and curious sorrows.

Raise these (sic) picture dear friend
and will denotes, to show the way to
happiness and not for (the) grave

Your friend,

F. Zamora

Addressed to

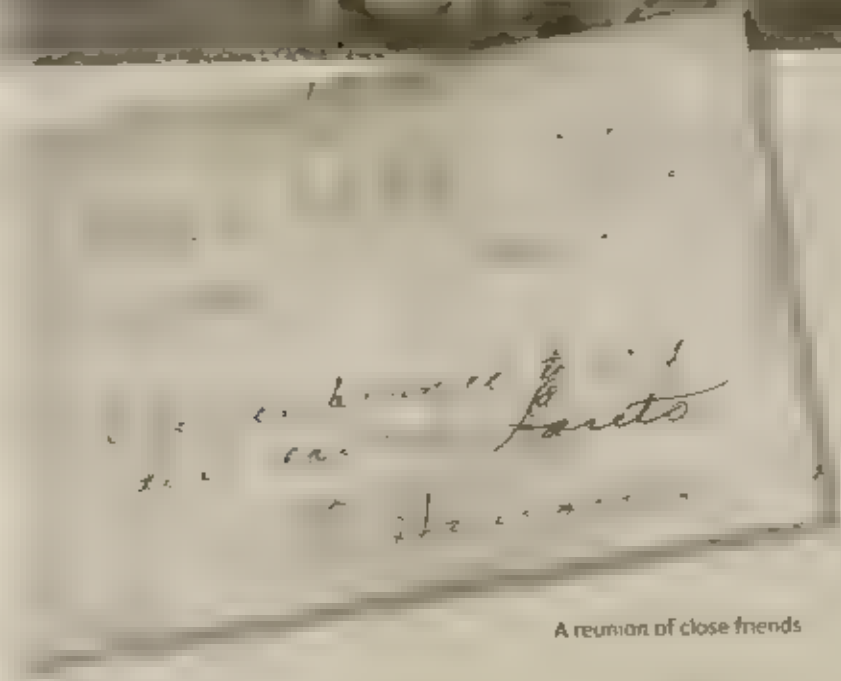
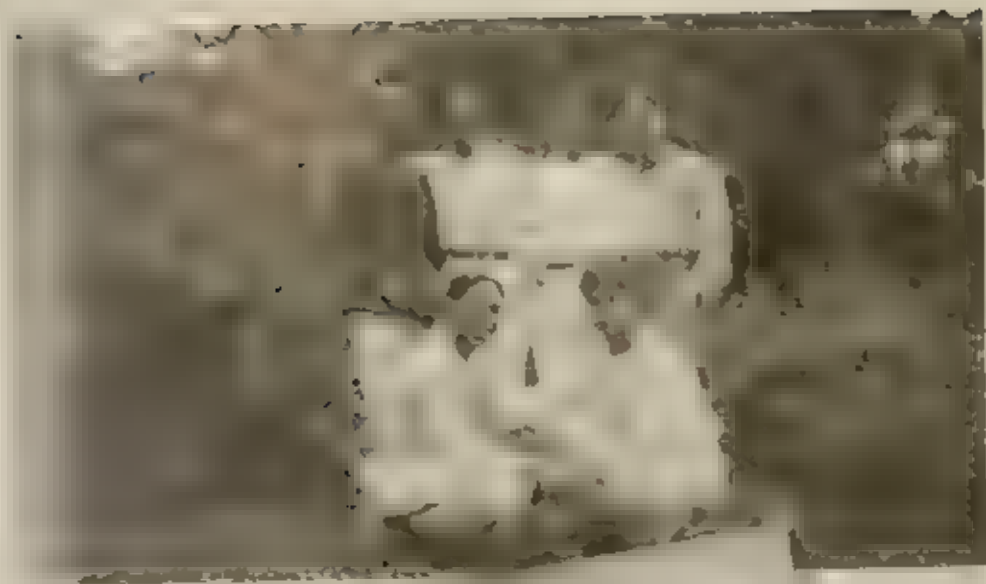
Miss Agripina Pineda
Bayambang, Pangasinan, P.I

My dear friend
I have been thinking
of you very much lately
and wondering how you
are getting on. I hope
you are well and happy.
I am still the same old
fellow, but I am getting
on. I am still the same
old fellow, but I am
getting on. I am still
the same old fellow, but
I am getting on.

My dear friend
I have been thinking
of you very much lately
and wondering how you
are getting on. I hope
you are well and happy.
I am still the same old
fellow, but I am getting
on. I am still the same
old fellow, but I am
getting on. I am still
the same old fellow, but
I am getting on.



Friends visiting the province C 132a



A reunion of close friends

inscription on verso

1. 24 24

A remembrance to my dear cousin Loreto

P. Maniquiz



Two hunters and their guide at rest C. 1970



Love's exuberance in the midst of formality. C. 1921

And And I only we ever do a good deal of
with men than with women I





Filigino orchestra, Buenos Aires, Argentina 1974



A tender moment before departure, C. 1936

imprint on front: Mangayang Fencing Philippine Match Co. (Navotas, Rizal)

(Happy picnic of the Philippine Match Co. at Navotas, Rizal)

Navotas with its year and the company was a favorite destination
in the 1930's for Mandilans)



This picture is affectionately
dedicated to my dear friend
Lucia Williams

Yours sincerely
H. Williams

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 10-10-20 BY SP-6 BJS/STP
RE 10-10-20



To Badong from Geronimo, C. 19.

Pease

a token of our true friendship,

Your friend

Geronimo D. Sackar

Dear Badong:

Receive this unworthy picture
as a token of true friendship

Yours

your friend

Geronimo D. Sackar

Students in camisa de China, c. 1912

magasinon ang yung

Maming.

longganing magandang aming magandang

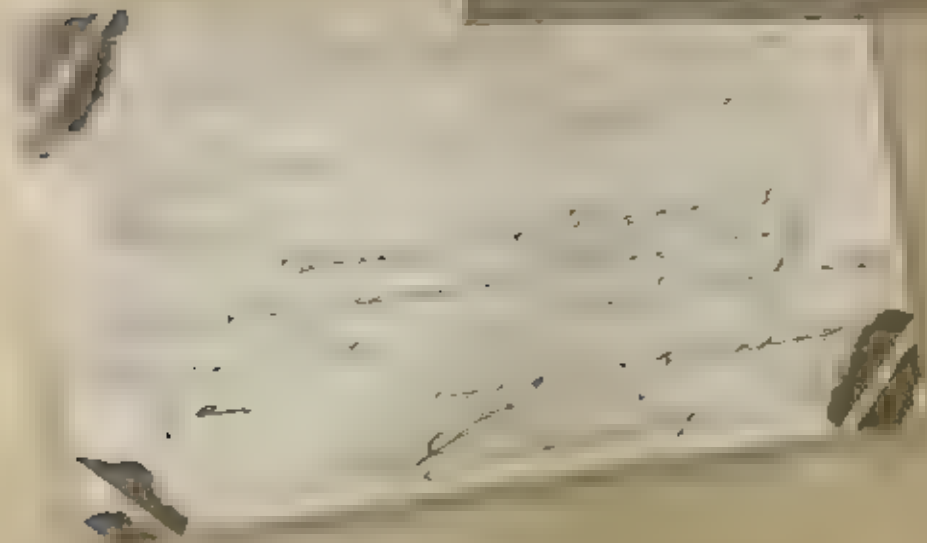
trawon, tanda nag di pag-imot o ni

Maming. Take our poor image so as not

to forget us or not to forever

The ones who

Reming



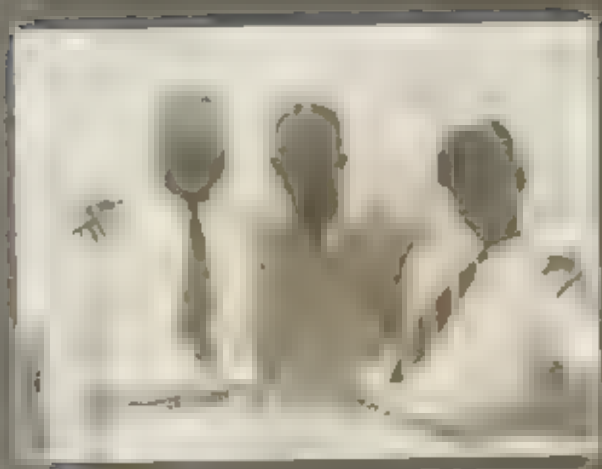




A Philippine Scout and his companions

inscription on verso: A remembrance for someone with goodness in his heart
10-25-18 Addressed to: Mr and Mrs. E. Esquivel Jaen, N.E.

Embossed: J.M. Bayot Photo Studio Manila, P.I.



Dec 10, 1911
To our dear brother Quincy
of his loving brother
Bartley here in the city
of Niagara
Brother Bartley





Mr. & Mrs. F. J. ...

... ..

... ..

... ..

... ..

Embossed

... ..





Three distinct poses, C. 1934



Poses of sincerely
loggia backdrop. C. 1910

Inscription on verso
Turnina, Boon puso kang pinag-aalob
sa iyo atong aming igiawan namin

" 3 1 1 "

Ang iyong pinsan
Antonio Rojas

Turnina. My whole heart for you is
this picture with my friends
your cousin
Antonio Rojas

Turnina
Boon puso kang pinag-aalob
sa iyo atong aming igiawan namin
Ang iyong pinsan
Antonio Rojas



Three bespectacled and armed forest rangers

monnt front Land Classification Party, 1925- 1928 of the
Bureau of Forestry at Western Pangasinan Prov

nscription on verso

Querido hermano y hermana. Recuerdo de su hermano. Cera

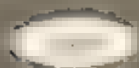
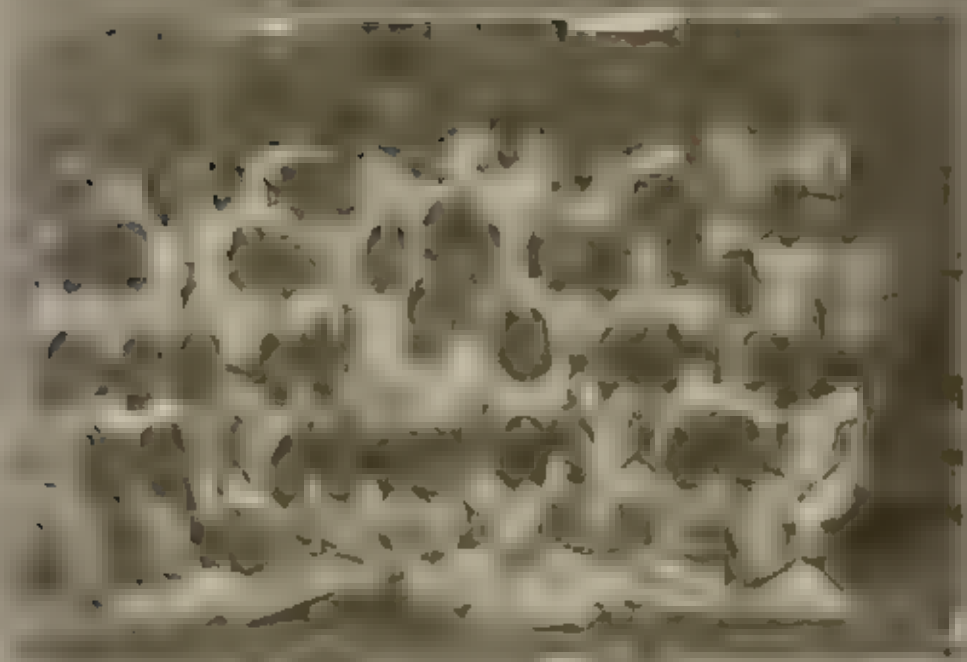
12 5-25

Embossed: Isla Studio, Pang



Dapper gentlemen in relaxed pose C. 1932

(The ties may have been borrowed since one is a bit too short)





imprint on front

We can't say anything but we still see remembered ours stays in this
construction. Cabo. Benjamin Pedro. Photo: E. Ardua



shipmates gone camping

Imprint on front

1940 MAY 28TH TO JUNE 1ST 1940 RIZAL STUDIO, ANTIPOLO, RIZAL

May 28th to June 1st, 1940 Rizal Studio, Antipolo, Rizal

Jonathan Best Collection





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THE THREE MEN





Hunks on parade. Matabungkay Beach, Batangas, C 1959



On verso by friends painted with thick black ink enclosed in a black wick 274

inscription on verso

1. 4. 10. 12. 14. 16. 18. 20. 22. 24. 26. 28. 30. 32. 34. 36. 38. 40. 42. 44. 46. 48. 50. 52. 54. 56. 58. 60. 62. 64. 66. 68. 70. 72. 74. 76. 78. 80. 82. 84. 86. 88. 90. 92. 94. 96. 98. 100.

Epilogue

Modest faces at the foot of the book photographs looked over the pages of the early issue in 1973. The photo of the young man and woman in the cover story, which appeared in the first issue, was a picture of a couple who had just been married. The young man was smiling and the young woman was looking at the camera with a slight smile.

The young man was looking at the camera with a slight smile and the young woman was looking at the camera with a slight smile. The young man was looking at the camera with a slight smile and the young woman was looking at the camera with a slight smile.

The young man was looking at the camera with a slight smile and the young woman was looking at the camera with a slight smile. The young man was looking at the camera with a slight smile and the young woman was looking at the camera with a slight smile.

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Handholding to the future. Circa 1914.





JOHN L. SILVA was born in Iloilo, Philippines and is a collector of vintage photographs and writes on the subject for various publications. He also writes on cultural matters, heritage and history, much of it in relation to photographs. Mr. Silva has curated photography shows in the United States and the Philippines.

Mr. Silva was Senior Consultant to the National Museum and was most recently appointed by Philippine President Benigno Aquino Jr. as a Commissioner to the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Mr. Silva has authored a biography of Mr. Aurelio Montinola Sr. and an arts appreciation book for public school teachers.

He currently resides in Metro Manila with his partner of 36 years, Jonathan Best.



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